

Address to Pilgrims

HIS HOLINESS POPE PIUS XI

The text of an address delivered to a pilgrimage of 400 unemployed men who recently visited Rome for the Holy Year. The money for their journey was raised by public subscription.

A WELCOME to all, to all these beloved children assembled in the Father's House, in the center of Faith and Religion, from England, from Scotland and Ireland and under the glorious standard raised by the Holy Father before the whole world: the standard of Redemption, to which you join in your persons the other particular standard, that of labor, of Christian labor, at present, it is true, interrupted, prevented, but at the same time, labor.

And in reality these are two standards that go very well together. It is only fitting that workmen, the sons of work, should visit the Vicar of Christ during the Holy Year, to celebrate together with Him the great Centenary, to unite with Him in thanksgiving for the immense gift of the Redemption: since—it is manifest—there is an intimate and wondrous connection between work and Redemption which must please workers immensely and appeal to them in an especial manner. The Pope gave to the whole world this Holy Year of the Redemption precisely in memory of our Divine Saviour and His work for the salvation of souls.

Our Redeemer entered this world in the guise of a humble worker, a son of labor, and destined to become a workman Himself. When, moreover, He presented Himself to the world to begin His public life, His Divine Apostolate, He was called the carpenter's son, the workman's son.

GODLINESS OF WORK

All that indicates clearly enough the place that workers occupy in the Redemption, and in the Heart of the Redeemer. Jesus, coming into the world, took His place among them; this is the truth, and work that has now become your tribulation on account of its cessation, has been—let us not forget—raised to a sublime and supreme height: the height of God Himself, because it became the work of a

Man-God, a thing of God; herein is to be found not only the exaltation of work, but its very godliness.

Much has been said, especially in these latter times, on the subject of work, in order to exalt both work and workers; much has been said, but very often failing to contain aught of loyalty, goodness or truth; words, one might say, calculated to inebriate the spirit and not to produce any real good and benefit.

On the other hand, what the Redeemer accomplished for workers is all that there is of most consoling, most beautiful and most holy that could be desired or hoped for; nay, it would be impossible to desire or hope for so much if the Divine Bounty had not bestowed it.

It is therefore immensely consoling to find oneself in such elect and divine company; in Jesus is to be found the really solid and consistent comfort since it is divine: an ample comfort for all pain and anguish.

POPE'S PRAISE

What a great happiness, then, for the dear Unemployed, to be able to celebrate, together with the Pope, the Holy Year of the Redemption, the Year that recalls, in such vivid and palpitating fashion, all that the Redeemer has done for us.

We know that you have fully corresponded with so great a grace, and that you have carried out with fidelity the beautiful program drawn up for your Roman sojourn. You have made the visits to the Basilicas very well indeed, with an edifying piety of a high order.

Your pilgrimage to St. John's has struck a particular note of penance—as indeed your whole journey, not undertaken for sport or pleasure, was guided by this Christian spirit—in homage and conformity to the character of the first great preacher of penance, the Baptist, taking example and teaching from him for a life that will be more and more conformable in all things to the divine precepts.

In St. Mary Major's your attention has been directed, above all, to the example of Mary and the Divine Family of Nazareth which Mary herself evokes with her celestial figure; you have thus been reminded of that individual and domestic purity and dignity of life, which Mary and the Holy Family teach in so resplendent a manner to all souls.

IN ST. PETER'S

In St. Peter's you have renewed with fervor your profession of Catholic Roman and Papal Faith near the Tomb of the Prince of the Apostles, there where Peter, the Vicar of Jesus Christ, is ever in the person of the successors of the First Apostle, whatever name you hear and from whatever part you come.

In St. Paul's, near the tomb of the Apostle of the Gentiles, fervent pilgrims have nobly resolved to become apostles. And apostles of a surety you will be, nay must be, just as you have been so far in the exemplary conduct of your Christian lives. However, you must be still more so after you return from the Holy City.

All now have a right to behold in them a reflection of the Holy Year and some of its splendor, some sign of the prayers uttered by them in the greatest temples of Christendom close by the Tomb of Peter; all have the right to receive from the dear pilgrims from Rome a still more profoundly and touchingly edifying example and a still more open and generous profession of their Christian and Catholic Faith, of their holy Religion.

You will exercise this magnificent apostolate by your example, by your good words, whenever the occasion presents itself, even if it were nothing else, but to recall and speak of your stay in Rome; you will exercise it, if not possible in any other way, by your prayers, continuing in the life of fervent recollection begun here, praying fervently and constantly for yourselves and for all your brothers in toil, for all those who share our Holy Faith, and for those also who have not yet this Faith, that the hour of light, the hour of divine mercy, may come to them.

APOSTLES

You will be Apostles: and thus you will imitate the Apostle of the Gentiles.

Besides, dear pilgrims, all, or at least the greater part of you, have visited the Catacombs. You all know that the subsoil of this Holy City is all crossed by those secret paths, where the Faith showed itself heroic—even to martyrdom, in the days of the Apostles and in that time justly called

the epoch of the Martyrs; and you have been able to see for yourselves that those Basilicas which shine so splendidly in the sun, with their wonderful domes, their heights and the greatness of their proportions, take root exactly there, where the blood of the martyrs was more abundantly shed; it is here that the Faith has brought forth flowers and fruit; it is from this centre that it was spread for the salvation of the world—and hence for England, for Scotland and for Ireland; it is here that the constancy of the martyrs, sustained by heroic sacrifices, and sealed in blood, was crowned in glory.

Most heartily, then, does the Holy Father congratulate you, beloved sons, pilgrims in Rome; he wishes now to add a word to you in your quality of workmen pilgrims, of workers without work; to whom work is wanting, or hindered or suspended.

A GREAT TRIBULATION

This is a great tribulation: the Vicar of Christ knows it, and he shares it with you, just as a father participates in all the pains and all the tribulations of his children.

"Great tribulation," yet Divine Providence has permitted it, especially in your regard, so faithful to the religion of your fathers, for nothing else but for your good. It is certainly a good for many to be able to appreciate work much more than they ever did before: we have in Italy—and it will be the same everywhere, a proverb which points out that a treasure is more greatly esteemed when we are deprived of it.

But there is besides an appreciation much more elevated; and it is the consideration that Divine Providence has prepared, precisely in this Holy Year of the Redemption, the memory and the thought of the Redeemer as a Worker and a Laborer. Hence the tribulation really becomes a true benefit; the possibility of material work being suspended, the possibility of another great work is offered to generous and willing hearts. God Himself gives them a much more beautiful and much more necessary work. The work which is actually wanting to them is material work, for material bodily life, certainly necessary even that—but we are in the material, bodily earthly sphere. .

SPIRITUAL WORK

To these workless Divine Providence now gives the possibility of engaging in a sublime spiritual work of which you have had a sample in this holy pilgrimage—source and center of the greatest graces, of life more fervent and edifying—splendid sample of true nourishment and increase of Christian spirituality, of true abundance of spiritual treasures and inestimable blessings.

Greatest treasure of all indeed, the reception of the Holy Sacraments, the good works accomplished, the great edification given to all, the holy indulgences gained and the pardon and forgiveness obtained.

Besides all these treasures we must add others particularly precious: the thought of our Redemption, the memory of our Redeemer as well as all that this extraordinary Holy Year offers for our reflection. Not only is it the nineteenth centenary of the death of Our Lord Jesus Christ, of His supreme sacrifice on the Cross, but it marks also the recurrence of so many other most beautiful and noble centenaries; the institution of the most holy Eucharist and the last Supper: the institution of the Catholic priesthood, the universal Maternity of Mary proclaimed by Jesus Christ upon the Cross. And then those stupendous pledges and proofs of our glorious destiny: the Resurrection of Our Savior, His Ascension into heaven; the proclamation of the Primacy of Peter, the descent of the Holy Ghost, the first preaching of the Apostles in face of the whole world. All these centenaries gloriously present us subjects for meditation, for comforting contemplation not only for the present time, but for all our lives.

DISTRIBUTORS

Today, however, Divine Providence calls us in a special manner to this wonderful work; thus the possibility we are offered in the continuance of the trial—and it is indeed always such—of shortage of work, or its interruption.

And today these beloved workers ought not only to gather for themselves abundantly these spiritual treasures, but should be moreover distributors of them amongst their brothers: showing that they know how to support their present trial with great calm and confidence, thanking

Divine Providence who from evil can draw good and can rouse new hopes from sources so lofty and unexpected—hopes which certainly will never fail if we maintain faith in our religion and attachment to the very center of that faith.

Returning home, you beloved children, will demonstrate to your fellow-workers your increased fervor, your more intensely Christian life: you yourselves will become indeed real ministers of Redemption, since, by your speech, by your lives you will bear light, truth and goodness to so many souls near to you though at the same time far removed from your holy hopes, from your faith, from your supernatural certitude, from everything which consoles your whole life.

This possibility is a positive refinement of Divine Providence: never more than at the present time has it been more necessary that generous souls should become apostles of prayer, word and example and in every manner possible.

THE ENEMIES OF GOD

Unfortunately there are many—and we must oppose their deadly work—who not only have no faith in God, but who would wish even to snatch it from those who have it, some who not only declare that God does not exist, but who do not want God; not only do they declare themselves without God, but they wish to be against God.

Now the faithful servants of the Lord will never sufficiently thank the Redeemer for having preserved them from this terrible misfortune; and they will never deem themselves to have labored sufficiently to save at least one of their fellow beings from being victims of such a dreadful disaster.

If the fear, the respect, the honor of God fail, what can remain without offence, destruction, death? The Divine Saviour has demonstrated that He has placed you beloved pilgrims in the ranks of His chosen ones—of His beloved since there is no choice without love; your holy pilgrimage to Rome has been a manifest proof that the Divine Heart is mindful of you, loves you and prepares and disposes all for your well-being: there remains then the holy and pleasant duty of corresponding in every way to this proof of goodness and of love.

A BLESSING

The Holy Father blesses heartily all those present and all they represent in this happy gathering: their families, houses, friends, their fellow-workers, who with them share and believe in the same faith, that they may preserve and may obtain the same great graces; and those, too, who do not believe, that they may obtain the inestimable grace of knowing how good the Lord is to those who fear Him and who are faithful.

The Holy Father wishes to bless, moreover, the towns and villages from which you came, and besides your spiritual interests—first and really necessary—also your material interests—just now in times of universal difficulty in such dire need of the benediction of God that they may prosper. Every one of you and everything the Holy Father wishes to bless.

And to express all in three simple words which should include all, He wishes with intense affection to bless England, Scotland and Ireland.

What Recognition of Soviet Russia Means

REVEREND EDMUND A. WALSH, S.J.

A Radio Address, under the auspices of the American Alliance, over the National Broadcasting System, Saturday, December 9, 1933.

FOR ten years I have steadfastly opposed recognition of Soviet Russia on the grounds of public policy and because non-recognition of the Union of Soviet Socialist Republics was clearly in accord with the traditional policy of the United States in respect to new governments and newly formed states. Recognition is an act of national political expediency. It is granted when judged in the best interests of the recognizing party, and withheld when diplomatic relations would seem harmful, prejudicial, or inopportune. There is no juridical right to recognition, and there is no legal or moral obligation to recognize. Recognition does not imply approval of any particular form of government any more than the daily intercourse of business life involves ap-

probation of the personal conduct or domestic relations of the merchant from whom we buy commodities. Neither, on the other hand, does non-recognition necessarily imply censure of an existing form of government. Still less does it constitute interference in the internal affairs of the non-recognized part, any more than my refusal to invite a specific person to my dinner table constitutes an affront to his social reputation or imposes an unwarranted restriction on his freedom of action.

To be sure, recognition of a succession government in modern times normally followed a successful revolution as matter of customary international procedure, provided no obstacle to mutual friendship existed. While not implying either the censure or approbation which I have already excluded, recognition does, however, pre-suppose mutual respect and a decent regard for those international amenities and obligations without which diplomatic relations would be a sham, a lie, and at best but an armed armistice, or a nervous neutrality. In the present case, there existed for many years just such an obstacle, deliberately created by Moscow, which constituted the main hindrance to recognition of the Soviet Union.

American policy and practice have been governed by two simple considerations clearly set forth by that eminent jurist John Basset Moore in his monumental *International Law Digest*:

(1) That the government seeking recognition shall be in *de facto* possession and control of the territory over which it claims jurisdiction without substantial revolt or opposition on the part of its population. We do not demand legitimacy of succession, nor do we inquire into the validity of the possessor's title.

(2) That the government in question shall be able and willing to perform its international obligations and conform to the usages accepted by the civilized nations of the world. Failure to conform to these obligations is cited by Judge Moore as sufficient grounds for refusing recognition.

That the present Soviet Government had long fulfilled the first requirement is not questioned. That it has hitherto evaded that reasonable second requirement by maintaining on its territory the Third International is matter of public record.

During the recent negotiations comprehensive and formal guarantees of an unprecedented character in several fields were made by the Soviet government prior to recognition. This in itself was a significant abandonment of the previous Soviet policy, which uniformly demanded recognition first, and detailed discussion and mutual guarantees to follow.

Mr. Litvinov's government, in paragraph four of his letter on propaganda and non-interference, undertakes specifically:

Not to permit the formation or residence on its territory of any organization or group—and to prevent the activity on its territory of any organization or group, or any representatives or officials of any organization or group—which has as an aim the overthrow, or preparation for the overthrow of, or the bringing about by force of a change in, the political or social order of the whole or any part of the United States, its territories or possessions.

There is at present in residence on Soviet territory, housed in a government building not far from the Kremlin, a well-known organization, highly developed, with international ramifications, and notoriously hostile to this country. It is known as the Third International. It was created in 1919, when Lenin, then head of the Soviet government, sent out, on government telegraph wires, an appeal to selected radicals and revolutionaries in foreign lands bidding them come to Moscow as guests of the Soviet Government. There, under official sanction and with Soviet support, a new organization was set up to function as a sort of Soviet ministry for that world-wide Communist revolution which was scheduled to follow the Bolshevik triumph in Russia. Its statutes depict the Third International as the unifying agency which consolidates the Communist parties of the different countries into a single world instrumentality for the overthrow of all non-communist governments, be they friendly or hostile. The organization is semi-military in character, and wholly military in discipline the Communist Party of each respective country becoming a section in this Communist International and receiving orders which are mandatory and programs of attack from the G. H. Q. in Moscow. These instructions are very explicit and were best formulated by that extraordinary Sixth Congress of the Comintern.

The decisions of these Congresses are compulsory for all sections in every country, including the United States, and

must be executed immediately without deviation. In pursuance of its purposes the Comintern created an appropriate American division, housed in its headquarters at 1 Sapozkovskain, Moscow, (telephone 28-50 to 28-54), devoted to the preparation of ways and means for the overthrow by force of those fundamental liberties and institutions which are guaranteed to American citizens by Article four, Section four, of the Constitution of the United States: "The United States shall guarantee to every State in this Union a republican form of government . . ." Stenographic reports of its deliberations are available, and its specific program with regard to the United States is matter of public record. Mr. Stalin has long been a member of the Executive Committee of the Communist International and on May 6, 1929, he personally delivered definite and voluminous instructions to a so-called American commission with respect to the methods of achieving the changes in our social and political forms mentioned by Mr. Litvinov. The authentic text of Mr. Stalin's remarks on that occasion are on file in the State Department, Washington. And as late as October, 1932, instructions were issued from the same source, directed to American members of the Communist Party, calling for positive acts of aggression against American institutions. Ways and means are pointed out to capitalize unemployment and fan purely local incidents of minor importance into major revolutionary outbreaks.

Again, on Monday, October 23, 1933, there was published in Moscow, by the printing plant of "Krestianskaia Gazeta," a government organ, and passed by the Soviet censor, a savage attack on President Roosevelt, on the N.R.A., and the American Federation of Labor. Among other things the diatribe said:

The Communist party and revolutionary organizations can and must become the sole leaders of the North American broad masses . . . against Roosevelt's program. . . .

It is necessary to dispel the illusions still existing among the workers and to exploit the wave of discontent that is rising, particularly in connection with the practical application of Roosevelt's measures. . . . It is necessary to convert this discontent into a gigantic struggle of the proletariat of the United States. . . .

There were some delays on the part of our revolutionary organizations in properly estimating Mr. Roosevelt's program, but now they have formulated their counter-program and are developing revolutionary activities intensively. Instigation of the masses in open

fight and the developing of strikes against the Administration's measures are the chief points of this program.

The struggle of the working class of the United States against Roosevelt's plan, against preparations for an imperialist war and in defense of the Soviet Union can and must be waged only under the leadership of the Communist party and by stubbornly following the correct line laid down in these instructions, connecting every-day demands with the final goal of the class war and pushing forward the program for a revolutionary issue from the crisis.

The important point here is not what members of the American Communist Party may do in their capacity as citizens of the United States, but that this hostile provocation to violence should have been launched with Soviet approval at the very moment that Mr. Litvinov was preparing to start for Washington bearing an olive branch and uttering his usual guarantees about international peace!

On November 16, 1933, the Soviet Government through its Commissar for Foreign Affairs, pledged itself unequivocally to terminate the residence on its territory of any organization or group, and to prevent the activity on its territory of any organization or group, which aims at the overthrow by force, or which prepares the way for such a contemplated overthrow, of American institutions. That promise can mean only one thing—the Third International.

This pledge does not concern those secondary problems, such as debts—which were postponed by agreement with President Roosevelt for later consideration—but is a primary guarantee immediately operative. The political success or failure of the experiment, consequently, rests fairly and squarely on the shoulders of the Soviet Government which is now under solemn covenant, openly and voluntarily arrived at, not only to disassociate itself from, but to end the Third International, at least insofar as the United States are involved. Delay or further evasion can result in only one logical conclusion—unwillingness to comply.

If it pleads inability to control the Third International, it makes virtual confession that there is a political power within its territorial jurisdiction superior to and dominating government, hence the real sovereign. In that case, the Soviet Government does not exercise sovereignty and the United States should withdraw recognition and treat with the indicated ruler, not with a subordinate. That, I take it, would be the international law in the premises.

It cannot be too often or too emphatically repeated that if the Soviet Government persists in clinging to the Third International, it will nullify the gesture towards international peace and normal relations initiated by President Roosevelt and will render abortive, futile, and ridiculous the recent exchange of correspondence. There can be no return to normal relations anywhere so long as one of the parties to the contract retains, fosters, and protects on its territory a hostile and intransigent organization which is bound by its Constitution and its statutes to do the very things so clearly outlawed by Mr. Litvinov in the fourth point of his first pledge. It is not that I fear eventual disintegration of our institutions as a result of the bombastic manifestoes periodically broadcast from Moscow. Should such a disaster overtake us it will arise from internal corruption, venality in high places, the lust for gold and from social injustice, not from external aggression. What I do fear is the loss of our self-respect should we surrender to a new impertinence of interpretation, condone another international hypocrisy, and barter the President's signature for a bill of exchange on Moscow. I know that Mr. Litvinov, in reply to some newspaper correspondents, asserted while here that there is no mention of the Third International in his pledge to President Roosevelt. "You must not read into it more than was intended," he said. There is no need. The specifications are clear, comprehensive, and exact. If the Third International is not included, words have lost their meaning. If Mr. Litvinov protests that the United States must not read into the document more than was intended, the American public has every right to expect that the President of the United States will not permit Mr. Litvinov to read out of the documents the very thing that *was* intended.

The Musical Compositions of St. Alphonsus Liguori

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VERY appropriately on the occasion of the second centenary of the founding of the Congregation of the Most Holy Redeemer, has Reverend Father Di Coste brought together for publication some of the musical compositions of his sainted Founder. In his booklet Father Di Coste has collected what are known as the "Traditional Melodies" and the celebrated "Oratorio" of the Passion composed by St. Alphonsus in 1760, two years before his elevation to the bishopric of St. Agatha of the Goths. Although the work is not of great size, still it demanded great patience and accuracy on the part of the editor—at least as regards the "Melodies." Up to the present time the music for these hymns had never been printed but had been preserved only in the hearts of a devout people, and passed on by them from generation to generation. Naturally too these "Melodies" have always been cherished as a sacred heritage by the religious sons of the saintly Composer. But experience shows how apt the people are to introduce changes both in the words and in the music when there is question of traditional but unpublished melodies. This is especially true of the people of those regions where these hymns were so generally known. Endowed as the Italians have always been with native talent for music, they readily substituted spontaneous embellishments whenever memory faltered as to the original melody of a given hymn.

The editor's purpose, therefore, was to subject the traditional melodies of the hymns to a reëxamination and to render an authoritative and final decision as to their authenticity and integrity. Fortunately some of them already enjoyed indisputable proof of their Alphonsian origin. For example, in the Rules and Constitutions of the Congregation of the Most Holy Redeemer, composed and approved by the General Chapter of 1764 under the presidency of the Saint himself, it was prescribed that on missions before or after the

meditation on the Passion of Christ, the people were to sing the verses of:

"My Jesus with rough cords
Who binds Thee as a criminal?"

There was, therefore, a written text of the melody which served as a norm for the missionaries who were to sing the hymns for the people—a practice they continue to this very day. This text has been scrupulously maintained down to the present day and has already been published in various manuals.

Another fact worthy of entire credence is that given in the process of Beatification by the parish priest of Pagani, who, in the course of his deposition, tells us of the paraphrase of the "Salve Regina" as set to music by the Saint. Alphonsus gave it to the parish priest and then, years later, when he had returned to Pagani after resigning his bishopric, asked that the music be given back to him.

Again, we are assured that the celebrated hymn for Christmas, "Thou descendest from the stars, O King of Heaven," both as to words and music is the work of the same saintly artist. Berruti, who vouches for the truth of this statement, tells us how Alphonsus composed the words and wrote the music during a mission and how Don Michael Zambadelli, the priest with whom he stayed, contrived to obtain a copy without the knowledge of Alphonsus. This piece, which was published a short time afterwards, was sung in every part of the country and in every home, and was inserted in all prayer books. Besides these melodies, which are undoubtedly authentic, there are others proper to certain occasions or feasts, whose use has been traditional among Redemptorists, hymns which are sung even now in the Redemptorist Novitiates and House of Studies (there is nothing extraordinary in this, for other communities have hymns which are traditional among them also). Does it not go without saying that in the Redemptorist Province of Naples, where the Saint lived to the ripe old age of ninety-one, there were preserved with special care and veneration every syllable and every note which he had taught them? As a matter of fact we learn from his biographers that "in the common recreation prescribed by the Rule, he often played the harpsichord to teach his confreres, especially the

younger members, his sacred hymns." And in the process of Beatification, Father Villani, vicar-general of the Saint, gave testimony that Alphonsus "finished musician that he was, often played the harpsichord and sang some of his hymns to the Blessed Sacrament."

Critical history could demand no more logical nor secure way to the truth than that which offered itself to Father Di Coste. Having entered the Congregation in 1882, he found there some religious more than eighty years of age, who in their turn had been confreres of other veteran religious who had personally known the holy Founder. In such a privileged community there was sure to be preserved the faithful echo of his voice, the living touch of his hand. Thus the patient compiler had only to recall the melodies as he learned them in his youth, to check up on his own recollections and verify and put on paper the musical score containing every note and every rest as it had been taught by the venerated Master. One of the Fathers to whom Father Di Coste had recourse, was born in 1839, and he remembered the melodies as they had been taught to him as a boy by his mother; this latter had learned them from Redemptorist missionaries, contemporaries of the Saint, in a mission she attended thirty-five years after the death of the Saint. These same melodies he had sung himself on the missions he had preached during his long career which closed at the age of ninety in 1928.

Thus subjected to a close scrutiny and verified as authentic, the "Traditional Melodies" are published by Father Di Coste in the clear and charming form of a facsimile of the manuscript copy. There are twenty hymns in twenty-eight pages of music. With studied variety which serves to bring out the charming simplicity of the original melody, the accompaniment to the voice-parts, has been added by the well-known composer Don P. Magri.

Some may find fault with the studied simplicity of the hymns; but that will be only because they have failed to grasp the purpose the Saint had in mind when he composed them. The learned Bishop, deep student of human nature that he was, knew well the great power, called by the Apostle "animal," or "earthly," which resides in the hearts of all men, especially of those deprived of cultural opportunities. He knew how vivid and deep are the impressions which

things of sense make upon those whose lives are immersed in the things of sense, and he realized how much their weak wills are dominated by these impressions. There was need, therefore, to raise this life to a higher plane, to make use of just that which allured the senses to adorn divine services and also to give to these sense faculties their proper place in the tribute of adoration man owes to God; to make of these external manifestations of man's homage to God, coöperators of the spiritual apostolate. Was this not an age-old form of teaching, a practice sanctioned by the ritual of the Church?

The age in which the Saint lived was an age of poetry and song; he, therefore, would make use of poetry and music to bring home to the people the fact that they had souls to save. Behold him, then, become the minstrel of God! His poems and songs found their way into the hearts of the populace; the soothing rhythm of his verse, the tenderness of its affections, the vivacity of its imagery were stamped upon their memories, and the truths of Faith penetrated the inmost recesses of their souls, and they turned to God in sincere conversion. This, we submit, is the very triumph of art. To bring this about, the artist, putting aside all thought of self-glorification, set himself to study the tastes of the people and the manner in which he could inspire them with true religious sentiments. To effect this the works of his art had to be simple, clear, and expressive—expressive indeed in a popular sense, but unforgettable. Even today, after two centuries, his hymns ascend to heaven from the full-throated voices of the multitude standing before altar and shrine.

As one would naturally expect, there is variety in the style of the twenty melodies as suggested by the occasions for which they were written. In some of them, as for example, in 1, 10, and 11, the melody is accompanied by a "third" from beginning to end, a thing which normally would make for irritating monotony; this, however, was not the effect on a people who were so accustomed to sing a "second" to hymn tunes that it seemed perfectly natural to them. In other numbers the intervals are more appropriately used. Again, what refinement of feeling, in number 15, "Turn, O son" in D minor. In the line "Ah! how often, and how much, have I sighed for thee" through a skilful use of a sixteenth note and a rest, the voice is dramatically clipped on

the last syllable of "sighed" to indicate in the rendition the anguish of the sigh. There is a like sweetness of melody in number 5, "My Jesus, with rough cords"; in number 8, "O Bread of Heaven"; in number 16, "I have offended Thee, my God," so artistic in its dolorous expression. It is ever true that music cannot be properly interpreted except by persons imbued with profound appreciation for poetry. This the saintly missionary inspired in the souls of the Faithful by his sermons on the divine truths. He placed before their eyes the sublime mysteries of the Faith, the Passion of our Redeemer, the sorrows of the Blessed Virgin; and, as his biographers frequently testify, the hearts of the people thus prepared, spontaneously broke forth in those tender melodies of his, that so well expressed their sentiments. It is easy to understand why he preferred verses of six syllables, sometimes doubled, of seven, and of eight syllables, as more adapted to the rhythm of his music. It is to be noted that in number 18, "Night Thoughts," the Saint begins the music only with the second verse of the hymn.

Besides the popular melodies of St. Alphonsus, we have mentioned his "Canticle of the Passion," written in the form of a dialogue between Jesus and the Soul, with violin obbligato. On the frontispiece of the original the Saint has written in his own handwriting, "A. D. 1760." The music, Father Di Coste informs us, was composed on the occasion of a retreat which he preached at Naples in the famous church of the Trinita dei Pellegrini. He had it sung in the interval between the instruction and the "great sermon." Perhaps the extraordinary concourse of the Faithful suggested to the experienced missionary the idea of holding the attention of that discriminating city audience by the singing of some hymn of genuinely deep religious sentiment, but at the same time written with more studied art than was usual in the popular melodies—a method he always followed under similar circumstances. Somehow or other, after the death of the Saint, the precious manuscript was forgotten or hidden; at any rate it dropped out of sight. It would seem that in the political upheavals which in 1798 caused the dispersal of the Religious—the proclamations of the Parthenopian Republic and the French invasion—the manuscript had been bought by some collector, and then later on, between 1841 and 1845, sold to the British Museum.

The Liguori family was not ignorant of this fact: it is certain that about 1860, one of its members, Sir Frederick de Liguori, a gifted musician of the school of Zingarelli, leaving Naples because of reduced financial conditions and settling in London knew that he would find this musical composition of his ancestor in the royal library. He copied this ancestral treasure, expending on the work the greatest care, and with the "thorough-bass" as guide, he wrote the accompaniment in four parts, and the various musical signs to indicate the manner of execution.

The work was gotten out by Philip, well-known Catholic publisher, in a *de luxe* edition, with a very fine picture of the Saint. In 1887, centenary of Alphonsus' death, a new, corrected edition was presented to His Holiness, Pope Leo XIII, on the occasion of the golden jubilee of his priesthood. Then, in 1895, Father Heidenreich, an Austrian Redemptorist, put out a critical edition and dedicated it to Father Raus, Rector Major of the Congregation; this edition was published by Eberle with classical accompaniment for the harpsichord by the learned Dr. Max Dietz, professor at the University of Vienna, built up on the "thorough-bass" by the Saint. This is the edition used by Father Di Coste in his present collection, with "fac-similes" of the frontispiece of the "Duetto" and of one page of the original musical score with corrections in the hand of the saintly author himself. These then are the facts concerning the history of St. Alphonsus' famous "Duetto."

As regards the musical value of the composition, Father Di Coste requested opinions from competent present-day musical authorities. They are at one in their admiration for the art and refined taste so clearly evidenced in the composition. If we accept 1760, the date given, as authentic, that would make the Saint sixty-four years of age at the time of its composition; but age had not obliterated the traces of musical talent so evidently stamped upon him in early life. Even as a boy Alphonsus manifested extraordinary musical talent, and his biographers tell us with what zealous care his father supervised his practice, so that by earnest study he might develop this natural talent rated so highly those days in the education of a gentleman. The name of his teacher has not come down to us. These years embraced the golden age of the Neapolitan school of music, and the holy Founder,

during that period of his youth that preceded his "conversion" could well have been present at some of the triumphs of that inexhaustible genius, Scarlatti, and thus have the opportunity to study his new ideas in tones and to take delight in the purity of his style and the dramatic expression of his melodies. Close to Scarlatti in richness of invention, and perhaps his superior in delicacy, was Leo, who succeeded Scarlatti in the direction of the conservatory of St. Onofrio, and who, like Scarlatti was a great composer of church music, of oratorios, operas, chamber and instrumental music. Thus there was formed by these *maestros*, a galaxy of artists, among whom were such names as Durante, Pergolese, Iomelli, Piccini, Greco, Porpora, Feo, Vinci, Gizzi, all of whom were contemporaries of the Saint, men who filled with the melody of their music, not only Naples, but all Europe.

It is very probable that after having given himself to God by a life of constant penance and zealous preaching, Alphonsus gave little or no thought to the musical world, just as he cared little for the amusements of the social world, refusing even to accompany his father to the receptions at court. His musical taste therefore was bound to have been influenced by Alexander Scarlatti and Leonard Leo, who were the founders of important schools of music, the former from the end of the seventeenth century to 1725, the latter from about 1720 to 1746. In fact, Parisotti, professor in the Lyceum of St. Cecilia in Rome, in a work published on the centenary of the Saint's death recognized "in the style of the 'Duetto,' in the form of the 'recitative,' in the counterpoint introduced by the violin obbligato, in the 'aria,' with its 'ritornello' the worthy disciple of Scarlatti." Father Heidenreich also is in accord with this opinion. Dietz, however, sees in it rather the style of Leo and a touch of Pergolese.

They are all at one, however, when it comes to their admiration for the uncommon genius of the author who had so possessed himself of the various theories of the school as to retain them vivid and fertile in his mind even after so many years and to utilize them in a work of such high musical caliber. It starts off with an apostrophe by the soul which inveighs against Pilate for his injustice in condemning the innocent Redeemer to the scourging and to death; hereupon follows an agonizing plaint at the sight of the bruised and bleeding Redeemer as He starts on the road to Calvary. In

this first part the soul declaims against the Roman Governor with forthright indignation in a *maestoso sostenuto*. But soon the tempo changes to a *presto*, to express the agitation of the soul which has a presentiment of the death sentence; the sound of a trumpet indicates that the sentence has been passed; the violin accompanies the advance of the Saviour with smoothly flowing *arpeggios*. At this point with the tempo changing to *lento lugubre* begins the duet proper between the soul and the Redeemer, in gentle altercation with each other; the Redeemer, because He goes to die for the soul; the soul because it wishes to die with Him. "Whither, Jesus, dost Thou go?" "I go to die for thee."

We may readily understand how this brief sacred drama, whenever introduced into the mission services, far from being a distraction, was of great aid in arousing tender and holy sentiments in the soul. In this composition words and music blended in a most ideal union; the sacredness of the theme gave added power to the music, whilst the music lent valuable aid in bringing out the religious idea of the theme. To be sure, this drama was not intended as a substitute for liturgical music, of which St. Alphonsus was a most devoted and zealous champion; but it enabled that part of the populace to join in the divine services who were not capable of anything higher. Thus the saints, with their supernatural insight are quick to recognize all the ways by which even the humblest of human arts may become instruments to raise souls to holiness.